

KERAMIC STUDIO

Vol. III, No. 6

NEW YORK AND SYRACUSE

October 1901



AS THE fall season begins there is always the question "What are the most saleable articles to paint for the holidays, or for a studio exhibition?" Of course one finds a lot of meaningless trash of odds and ends that is sent to this country for decoration with the many beautiful and useful things that at once attract the connoisseur, and it is here that the decorator shows his or her taste and individuality in selection. By all means avoid buying china that has a design upon it in relief, as plain, smooth surfaces are far preferable for overglaze decoration, besides giving the decorator the chance of exercising originality without being bound to the potter's idea of what the decoration should be. It is quite right to elaborate upon the structural lines that the potter gives, but the meaningless relief work hampers, confuses and discourages the decorator.

We find a great improvement in the comparatively new shapes shown in the shops (as the catalogues of our advertisers prove), and one has no difficulty now in selecting articles that are really good. For the holidays there will be all the required articles for the writing desk; large and generous ink wells that are very practical, instead of the useless toys that were formerly exhibited; with the ink wells are all the needful accessories. Then there are articles for the toilet table, which may be elaborately or simply decorated, but always making useful and attractive presents, especially so the boxes. Candlesticks are numerous and are ever acceptable and saleable. A beautiful setting for a dinner table is to have a tall, single candlestick in front of each plate, with a tiny vase of flowers between; and a large loving cup or jardiniere filled with loose flowers in the centre of the table. While these so far have been in silver, there is no reason why they should not be in porcelain; and how very attractively they could be decorated with some of the rich designs that have been given in the KERAMIC STUDIO.

The writer had the pleasure of seeing a round table of a dozen covers arranged in this manner; it was charming in every particular; at the same time there was the jealous thought of the keramist, "why silver?" Dinner plates are larger than the ordinary decorators use, a ten inch plate gives more dignity and eloquence to the table. Nothing could be more acceptable than plates or cups and saucers when artistically decorated; there are many dainty and fascinating styles, but one can never go amiss when selecting the good, plain, old fashioned shapes. Another useful article is the large and plain bonbonniere which is appropriate in any room. The smaller ones are very attractive also, and may be simple or so exquisite in decoration as to be a gem in a cabinet collection of treasures. Picture frames are not so much used as novelties, they were always clumsy and comparatively unsaleable, owing to their fragility.

Another useful article is a small water pitcher and tray; and we suggest our colored study of Miss Dibble's pitcher

(April supplement, 1901), as an extraordinarily good example of the way one should be decorated; there are two or three sizes of this same pitcher now in the shops, which will be found very saleable after the decoration is applied. It is rather difficult to find a good tea pot, such as will hold five or six cups, the plainer shapes are preferable; a beautifully decorated one is not to be resisted. The same may be said of chocolate sets, which seem always in demand. The KERAMIC STUDIO wishes great success the coming season to all those who are seriously studying and are trying to do good things for the coming sales and exhibitions. Our advice is to keep the work simple.



AMERICAN CERAMIC SOCIETY

THE American Ceramic Society was formed a few years ago with a view to applying scientific researches to the Ceramic industry. A great many of the prominent potters, tile makers and others interested in this industry in the various parts of the country are members or associate members of this Society.

The American Ceramic Society desires to announce to those interested in the clay industries, that the Society desires to offer a prize, consisting of Seger's Collected Writings on Ceramics, published in two volumes and valued at \$15, to be given to the person producing the best design for a seal to be used on the Society's publications and papers.

The design may symbolize some phase of the work common to all clay working operations, and does not represent one single clay industry or may be an Allegorical design, in which Science or Progress is represented as elevating the crude labor of the primitive clay worker into an art.

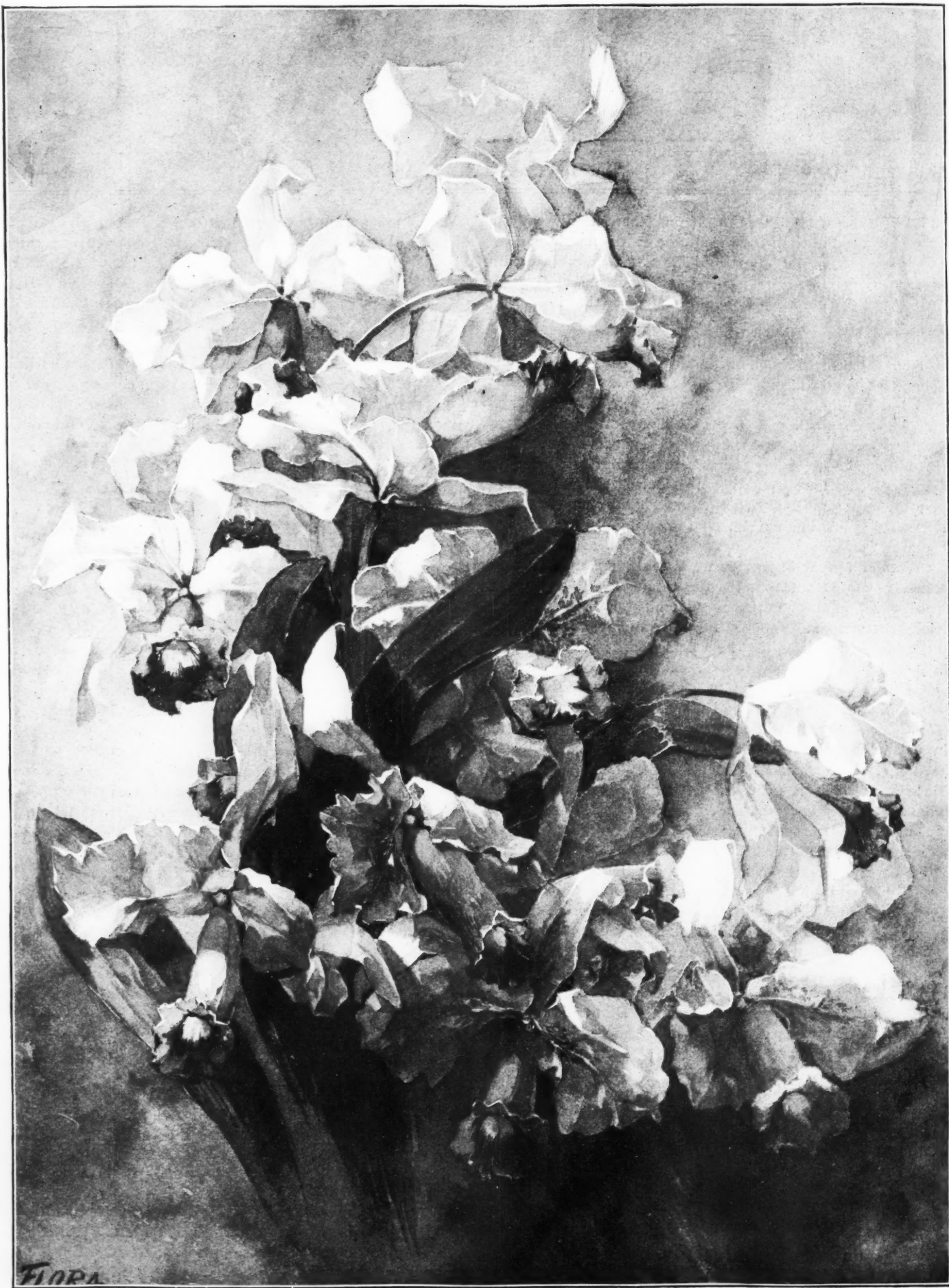
The seal completed must not exceed two inches in diameter, and, though preferably circular, may have any other form. If the design could be of such a nature that a much reduced copy of it could be made up in metal to be worn as the Society's pin or emblem, it would be a strong additional reason for its acceptance. The design must be in black and white so as to be capable of reproduction by a common printing process.

The sole reservation made by the Society to competitors for this prize is that they must all be citizens of the United States. The time offered for this competition is exceedingly short. The design must be submitted prior to October 15th to receive consideration.

Address all correspondence on the subject to Prof. Edward Orton, Jr., Secretary, Columbus, Ohio.



The first number of our "Old China" magazine will be out October 1st. To subscribers of KERAMIC STUDIO who wish to give an additional subscription to "Old China" we will make the special offer of one year subscription to both magazines for \$4.00.



ORCHIDS—JULIUS BRAUER

TREATMENT FOR ORCHIDS

Julius Brauer

DRAW outlines of flowers carefully. Lay in the calyx with dark purple, leaving out some brisk high lights. Add some black for deep shadows. For petals use Banding Blue very thin, with some Pink and Rose for the broad turns, occasionally some Gray, specially for flowers in background.

For background and leaves use Yellow, Pink, Yellow green, Shading Green, Finishing Brown, Deep Purple.

For second fire wash a Yellow over calyx (lighter parts), over darker parts some Ruby. Some yellow over petals near calyx. Wash Ivory Yellow over light parts of green leaves and background, Pink and Yellow Brown over the dark parts, with some touches of light Pompadour also over flowers in background.



DESIGN FOR PLATE—CHARLES BABCOCK

FLOWERS Violet with Brown centers; striped spaces Medium Light Brown; dotted spaces Copenhagen Gray; and

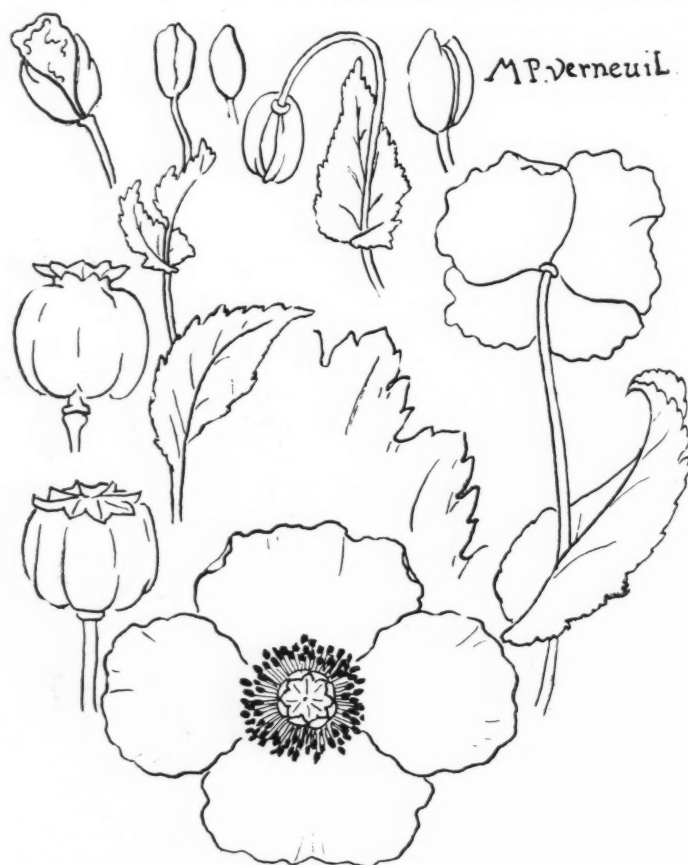
black portions and butterfly and outlines a darker Brown or Gold; leaves Gray Green.



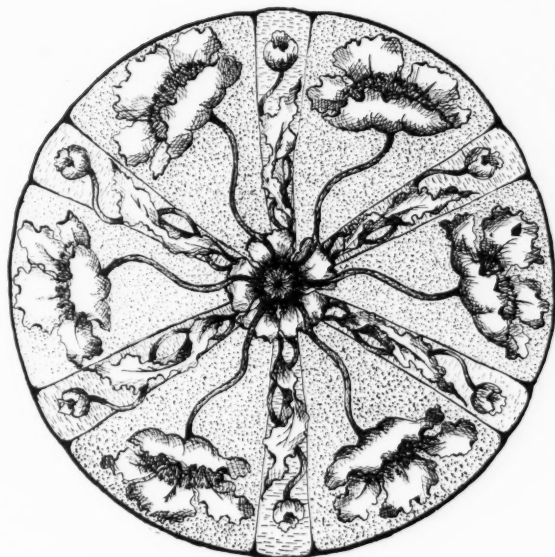
POPPIES

Mrs. Adelaide Alsop-Robineau

NO FLOWER is more decorative than the Poppy and no flower more carelessly abused. A normal Poppy has but four petals, yet we see it drawn with three or five almost more often than with four. The petals are drawn of varying sizes instead of two large and two slightly smaller, the buds and seed pods are drawn "any old way" and no observation is made of the way the leaf clasps the stem or how the various buds, seeds and flowers combine in one plant. There are of course various types of the flower, but all agreeing in essential points. The drawings of the ordinary field Poppy by M. Verneuil make very good models from which to evolve conventional designs. A word now about drawing designs. We give here two cuts of the same plate. The design is by Mrs. Alice Ross Hadley and has some very nice things



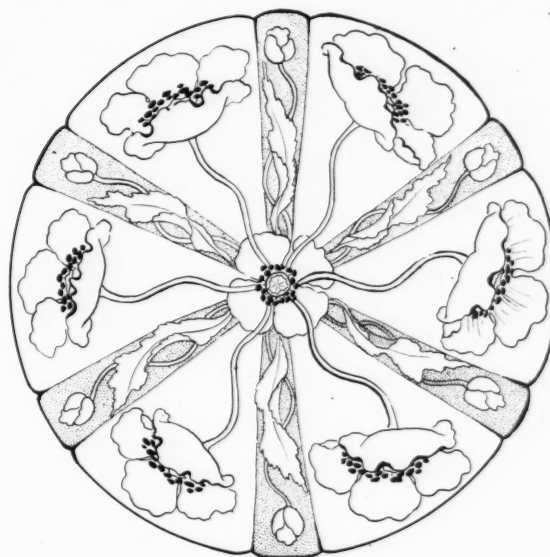
about it. In No. 1 the design is over elaborated, the criss cross shading is quite unnecessary and weakens the drawing. Enough thought is not spent on the real shape of the flower and the different tones of the narrow and wide panels are not sufficiently indicated by the background. In No. 2 we have all that is necessary to indicate what is desired. Make your drawings always as simple as possible. Shading is hardly desirable in a conventional design, still it is possible, but must not be too finicky. In carrying these designs out in colors do not use too many, rather keep a somewhat monochromatic effect. This is more elegant and permanently satisfying, especially in table ware. The plate might be carried out in browns and yellows, ranging from cream to yellow brown and a darker brown. A touch of green would not be inharmonious if desired, or of dull violet. If carried out in reds the gamut could be run from red to red



No. 1. Designed by Mrs. Alice Ross Hadley

brown and a more neutral brown, a cream ground could still be used for the lighter panels if desired, or a faint dull pink made from red and brown.

We give also a graceful vase design by Miss Margaret Overbeck, which has been slightly changed from the original, which had a dark panel about the flower. A simple tone all over takes less from the unity of the whole vase effect. This vase would look well in lustres on a black ground or in pale Copenhagen tints of dull violet red, green, and grey. The tea caddy design is intended for this sort of treatment. It is adapted from a French design for a *Pochoir*. The white china should be used in the background. The Poppies made of gold grey or warm

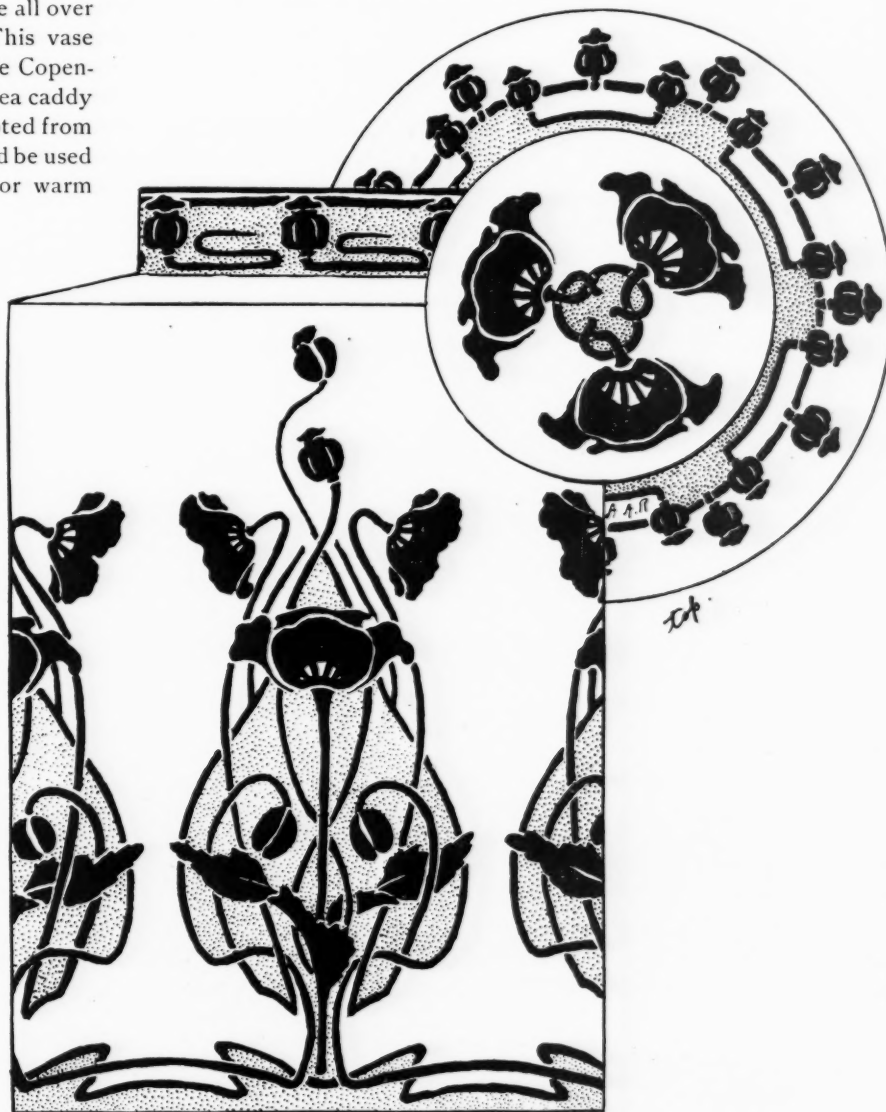


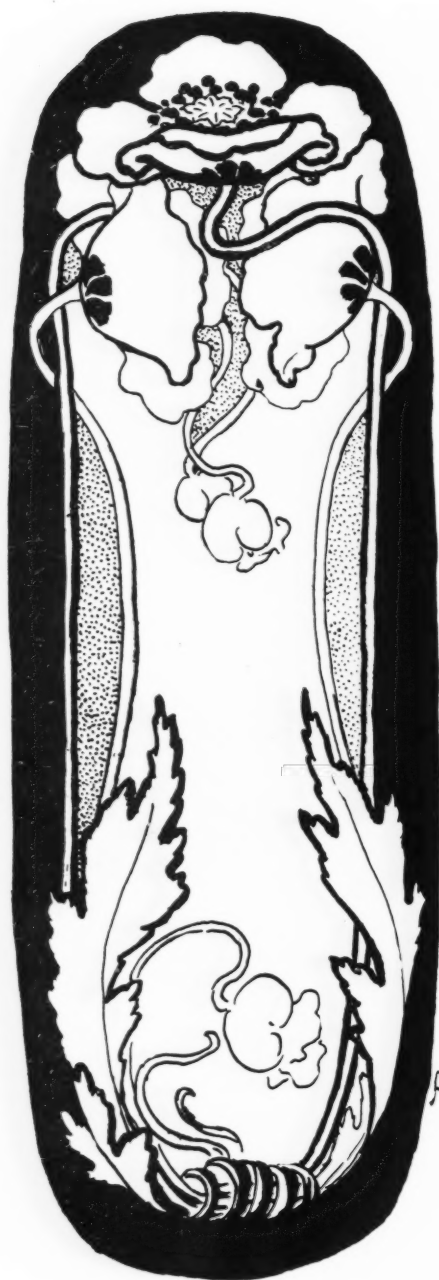
No. 2.

grey. The stems should be a grey green, like celadon or a mixture of silver grey and green. The leaves, seed pods and buds a shade darker. A tinting of grey can be used in dotted portions. This design might also be carried out in gold and bronze outlined with black, brown or red.



Designed by Margaret Overbeck,
DePauw University, Greencastle, Ind.



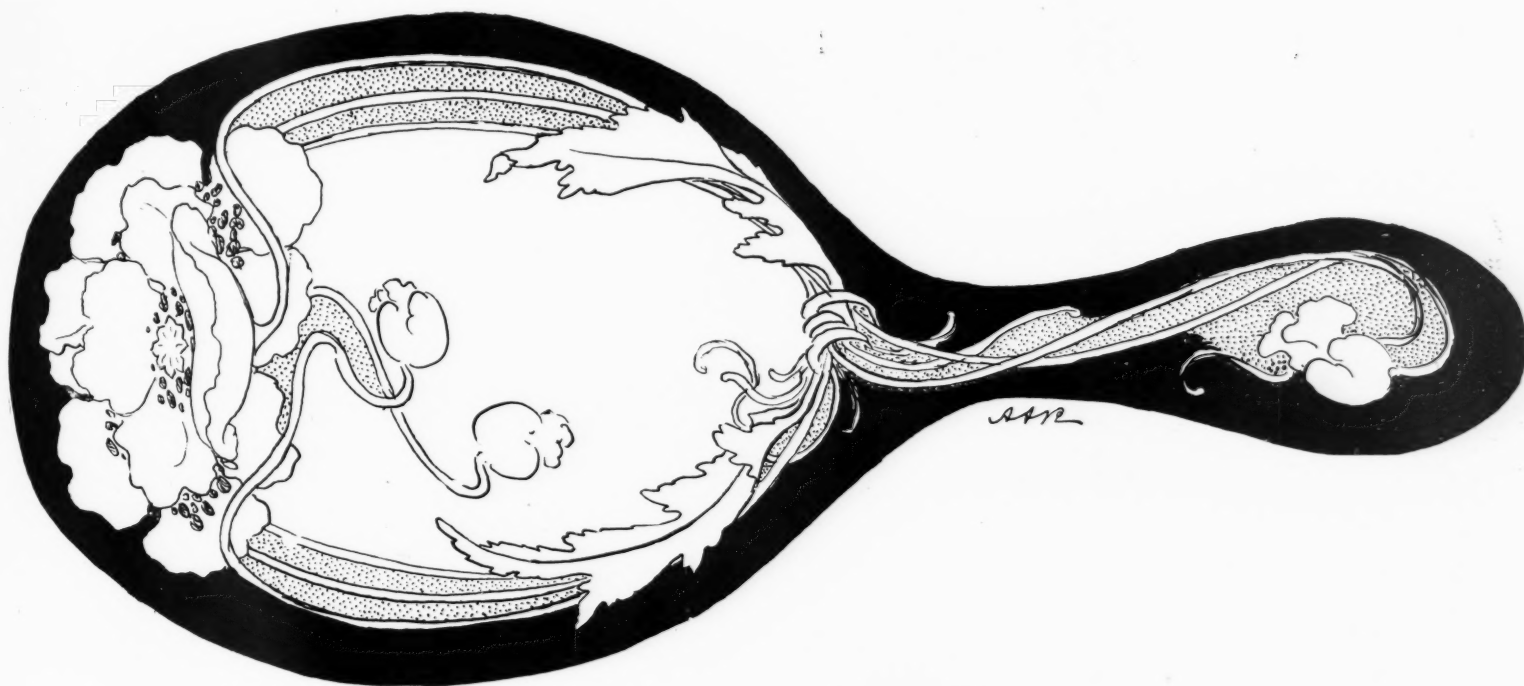


The toilet set is found both in Belleek and in white china, frequently with a slightly raised design, but this can be easily ignored. The set should be decorated with an eye to the room it is to furnish, if blue leave white ground for centre, make Poppies in a pale shade of blue, stems in darker blue, with a touch of black, if a Copenhagen blue is used for the lighter tone, leaves and buds in a medium shade, stamens and outline in black or dark blue mixed with black, dark border, dark blue mixed with black, and dotted space grey. If more of a turquoise shade is desired to match room use for Poppies, deep blue green, turquoise green or chrome water green according to desired shade, for stems, etc., pale brown, or dull grey green, outer edge a deeper tone of the blue and dotted space grey, outline gold or dark green 7. If a red effect is desired make edge black, dotted space pale brown, center cream, using lustres. For Poppies use ruby for first fire, orange for second; for leaves, stems and buds, dark and light green lustre for first fire, brown lustre for second, outline with black. For a yellow room use a dark brown outer

edge made of Meissen $\frac{2}{3}$ and Finishing Brown $\frac{1}{3}$, for dotted space brown lustre and ivory lustre for center, for Poppies yellow and orange lustre, brown lustre for leaves, stems and buds, outlines dark brown. For a pink room tint edge pink to match, center cream, Poppies in shades of grey and green greys, or using lustre make outer edge light green lustre over violet, for Poppies yellow over rose, and for leaves and stems, etc., light green over rose. This gives a sort of mother of pearl effect. It would be risky to try and match a pink in lustres. Outlines dark green 7 or gold. For a green room make edge dark green over ruby, dotted spaces dark green over rose. The Poppies in yellow brown first, brown second fire, leaves, etc., in dark green first and brown second fire, or use for entire design different shades of light and dark green, giving extra coats to make darker.

The design for cup and saucer is suitable to an entire table furnishing and can be developed in many ways. We give a few color schemes for selection.

1. Dark portions and inside circle dull violet or blue,

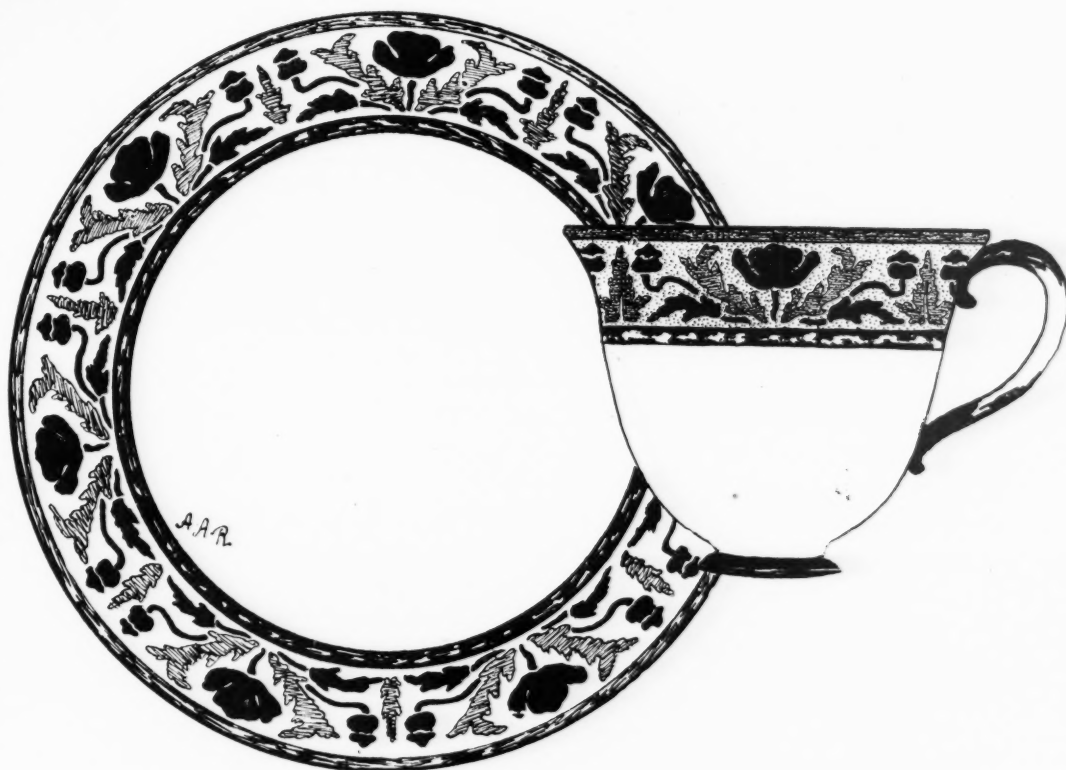


mix black with colors to dull them, leaves and outside edge dull green, background grey or white. For colors use Violet 2. (Fry) Emerald stone green, Black and Pearl grey.

2. Dark portions and inner circle dull red, leaves and outer edge gold, cream or white ground, black or red outlines, colors, Pompadour, black, and gold.

3. Poppies warm or gold grey, leaves pale brown, seed pods and dark leaves a darker brown, inner circle brown, outer edge warm or gold grey, ground white.

Be careful always in designing to place the Poppy itself on the widest part of the piece to be decorated, as the shape should always be emphasized, not distorted by placing the wide part of design on the narrow part of the shape, and never have the design itself so conspicuous in color or drawing as to attract all the attention and so detract from the unity of the piece.





This plate design is intended to be carried out in Delft blue but any other monochromatic treatment would be appropriate.



BUNCH BERRIES—MISS TILDEN

THESE little drawings of bunch berries are given as a suggestive motif for conventional designing. The berries are red; leaves a glossy green with touches of red and brown where older; stems brown, but of course in conventionalization, any desired liberty can be taken with the color as long as the effect is harmonious.



DESIGN FOR CUP AND SAUCER—ANNA B. LEONARD

THE design is outlined in black. Rosettes are in turquoise blue enamel with outer rim in gold, also gold centres. The leaf-like forms in the narrow perpendicular stripes are of turquoise blue enamel, with a darker shade for the narrow perpendicular stripes each side, the dots between the leaves being gold. The wide band at the top of the cup and outer edge of the saucer is a turquoise blue tint obtained by using one-third Deep Blue Green (Lacroix), two-thirds Night Green (Lacroix). To this mixture add one-sixth flux. The smaller bands may be turquoise blue or gold. This design may be carried out in any color. It is charming in blue and green or in red and gold. It is an adaptable design for beginners, and can be used in monochrome. The second arrangement of the same spacing may be carried out in the old Sevres coloring of turquoise blue band, pink roses and turquoise blue enamel in settings of fine raised paste dots, which must not stand too high, but which should be carefully and beautifully executed, or the design will look coarse and common.





"L'ARTE DELLA CERAMICA"

Marshall Cutler



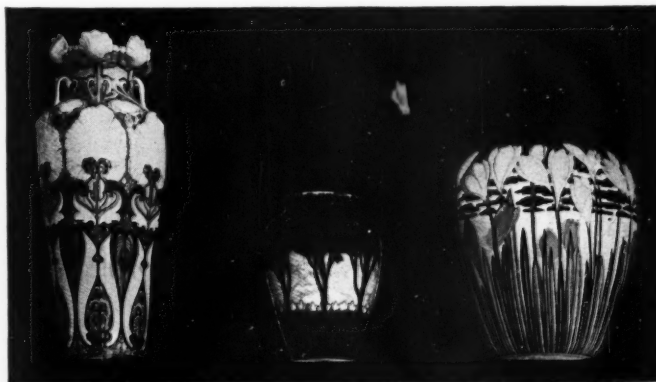
IN "Venice in America" at the Pan-American Exposition, among the Italian products displayed, one of the most noteworthy exhibits of art applied to industry is that of the Tuscan ceramic factory, "L'Arte della Ceramica." This factory was founded in 1897 by a group of artists and cultivated men, who proposed to imitate also in Italy that fecund renaissance of decorative art of which England had set such an admirable example to the world, and more particularly to restore to their former post of honor the arts of pottery, making "a gran fuoco" which, together with those of glass making, were formerly the glory of Italy.

The task was not an easy one in a country like Italy, where for more than a century there has been a lack of both knowledge and desire to do anything but copy the works of the great makers of the fifteenth and sixteenth centuries, and where no one has dared to leave the beaten path of tradition through fear of the hostile criticism any such attempt would create.

The members of this Society, however, have sought to prove by facts that the material characteristics of Italian majolica could be preserved in products inspired and pervaded

by a strong living modern sentiment, and executed with the new processes which our present age has developed in chemical science.

Notwithstanding the scepticism and indifference which still reigns in Italy regarding all matters of industrial art, this hardy attempt has been understood and appreciated and the



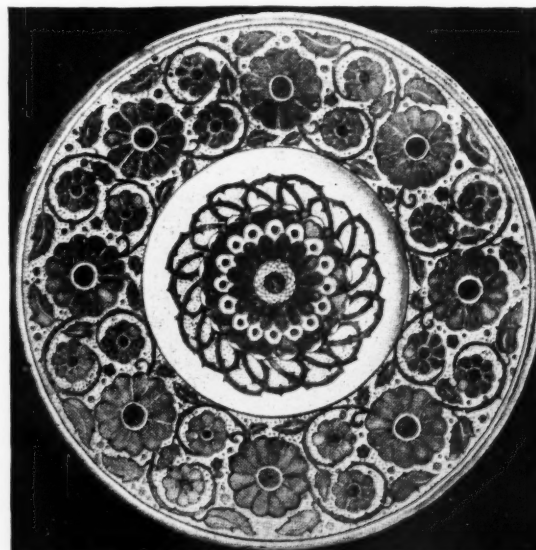
products of the Society have encountered the praise of connoisseurs and the favor of the public.

In the National Exhibition at Turin in 1898, which was of no slight importance as marking the intellectual progress in Italy, the young Society obtained a gold medal, and in the Paris Exposition of 1900 it was the only one among all the



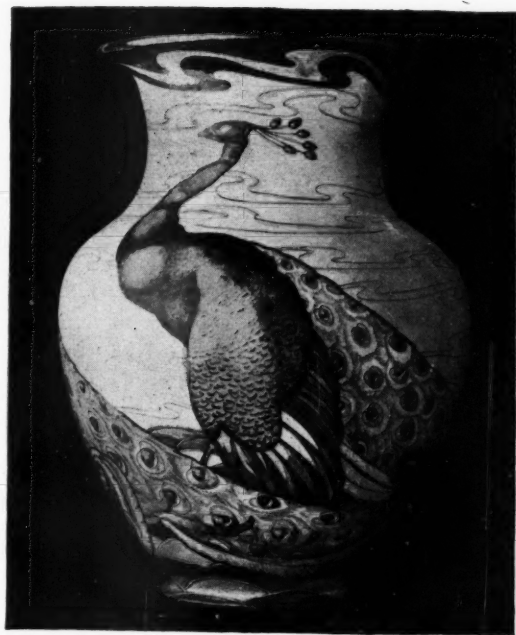
Faience.

"L'ARTE DELLA CERAMICA."



Faience.

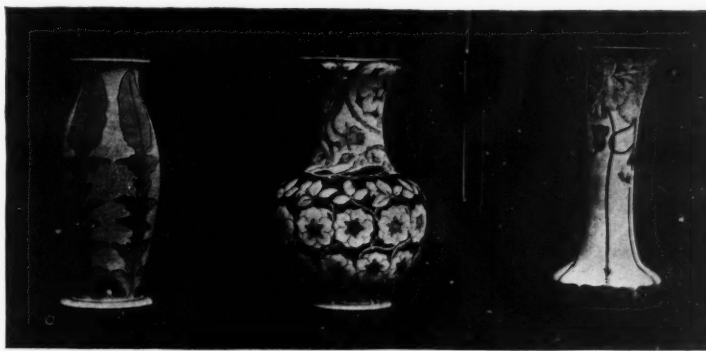
"L'ARTE DELLA CERAMICA."



Italian factories, although possessing no extended reputation such as the old and famous ones enjoyed, to which was awarded the Grand Prix d'Honneur.

The display which the Society is now making in "Venice in America" by no means offers a complete exhibit of their varied products, but the examples shown sufficiently indicate the seriousness and artistic quality of the work and evidence the marked originality of form and decoration, as well as the excellence of technical execution. The vivid coloring which so often offends the eye in Italian majolica is here

found toned down so that the effect is always harmonious and pleasing. The enamel is lustrous without presenting that glassy appearance which in majolica a gran fuoco destroys its true character and makes it seem an imitation of porcelain. Among the most interesting pieces are those with



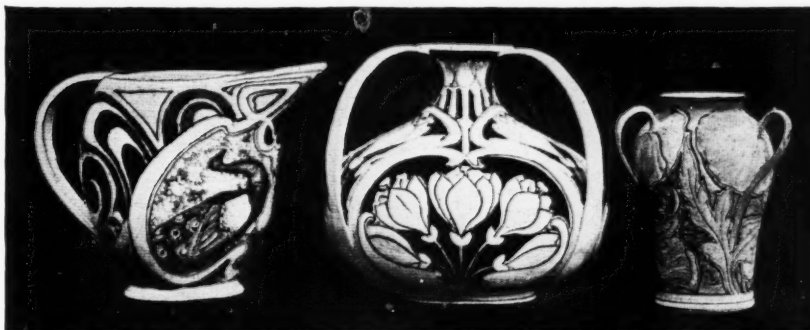
metallic reflex which, while remarkable for their luminous iridescent effects, show at the same time such delicacy and sobriety of tone as to mark their distinctive character and wide difference from the vivid lustre work of French and Hungarian makers.

The Society has not limited its activity to the mere production of artistic bric-a-brac, but has occupied itself and with success in the application of majolica as a decorative feature in internal and external work of buildings and in furniture, and already many noteworthy examples of ornamentation, both flat and in relief, can be seen to-day in numerous palaces and villas throughout Italy, and the relatively modest cost at which such work can be executed cannot fail to extend its adoption in other countries as knowledge of it spreads.

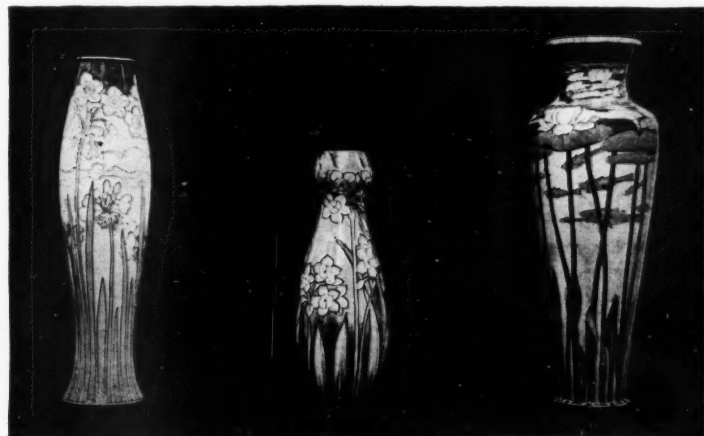
Typical pieces of work which show the artistic quality of the Society's product can be seen in their exhibit in the large polychrome panel representing peacocks and pheasants, and the decorative frieze of fishes in metallic reflex, both of which display perfect harmony of color and great richness of tone.

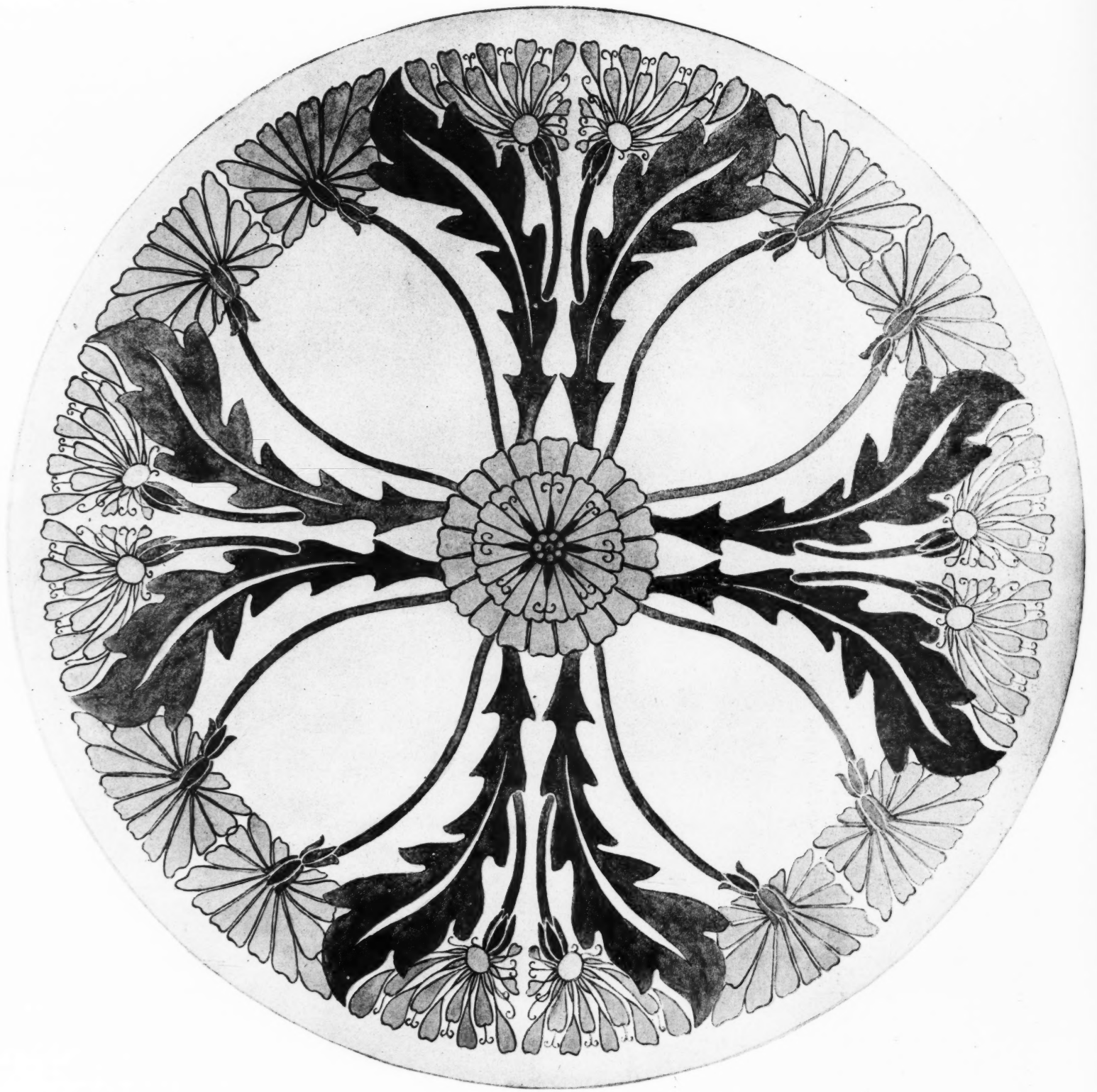
The work of the Society being now exhib-

ited in the United States for the first time, it is to be hoped that it will meet with the same measure of success that it has received elsewhere. Certainly every lover of artistic pottery who can visit the exhibit will derive great pleasure from so doing.



"L'ARTE DELLA CERAMICA."

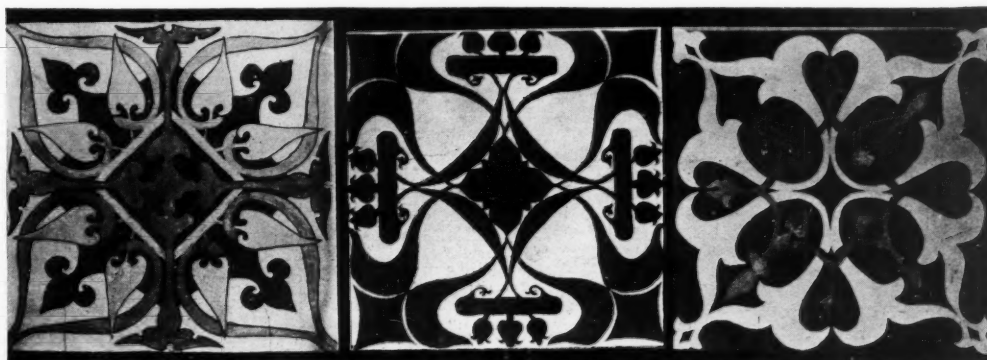
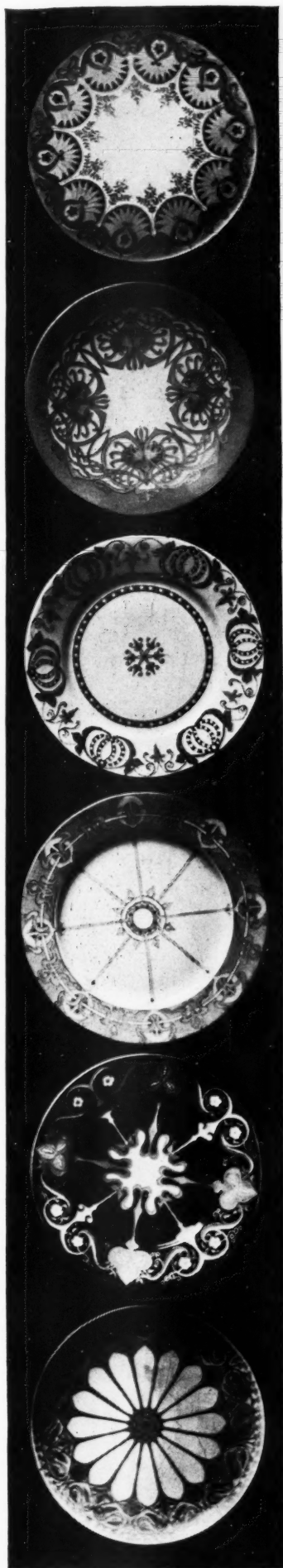




DESIGN FOR PLACQUE—MISS SOULE

THE original design had pale yellow flowers and grey green leaves and stems, but the design would be equally effective with blue or violet flowers. Any color scheme could be

worked out successfully with this design, care being taken that leaves and stems be rather of a neutral tint, whether brown or green or grey.



LILLIAN M. FOSTER GRACE M. McCLURE MRS. C. L. CADWELL
 Margin Designs from top:—ANGIE W. COX, JOHANNA VON OVEN, GRACE M. McCLURE, LIDA M. CLARK,
 FLORENCE COONEY, ANGIE W. COX.



They show a few photos of the work of the first year students of the Art Institute. Considering that most of these students have never painted china and the work is all their own in design and application to the ware and that the instruction given was only a few hours once a week, the results are very satisfactory and encouraging beyond expectations. These pieces were selected at random and give a fair idea of the average work. The instructors' names of the "Department of Ceramics" of the "Art Institute of Chicago" are: Louis J. Millet, Design, John W. Hasburg, Ceramics. Mr. Hasburg is thinking of opening a department of pottery, consisting of shaping, modelling and underglaze decoration, all shaping, etc., to be done entirely by hand on the throwing wheel. There will be no casting or pressing and no duplicates.

TREATMENT OF CHINESE PLATE (Supplement)

Katharin Livermore

OUTLINE the design in black, using pen according to directions given in previous number of magazine. Wash in a yellowish brown background, using Yellow Ochre, toned with Brown No. 4, a little Silver Yellow and Black. The red is Capucine, touched with Brunswick Black. With the last fire, float white enamel around the petals of the conventionalized flower form, and wherever the design is left white (with the exception of the outer band, which is left in white china), using Aufsetzweis and $\frac{1}{8}$ flux, with just enough Black and Yellow Ochre to tone off the dead white effect.

OF INTEREST TO COLLECTORS

THE DEANS GATE PRESS,
 GEO. FALKNER & SONS,
 DESIGNERS, ENGRAVERS, PRINTERS, LITHOGRAPHERS,
 170 DEANS GATE, MANCHESTER, August 10th, 1901.

To the Editors of Ceramic Studio:

The interesting article which appeared in your issue of September, 1900, of the KERAMIC STUDIO, prompts me to write and ask if any of your readers who may happen to possess genuine old Staffordshire figures would care to send me photographs with description and dimensions of their treasures, as I am about to publish a list of these cottage toys.

I have for some years been making a collection of the quaint mantelpiece ornaments about which our authorities have written so very little and which are becoming more and more sought after every year. The glaze upon the earlier figures attributed to Astbury, Whielden and Voyez is much to be admired, and the humour of many of the village scene pieces is most delightful. They are no mean guides to the study of costume, and many of the pieces by Enoch Wood are fine specimens of the modellers' art and the potters' craft.

If at any time any of your patrons when visiting England should find themselves near Manchester it will afford me much pleasure to show my small collection to those who may take an interest in Staffordshire figures.

May I, as an English printer, congratulate you upon the artistic get up of your periodical; the illustrations are delightful examples of process work.

I am, faithfully yours,

FRANK FALKNER.

THE COLLECTOR

OLD CHINA FOR SALE OR EXCHANGE

(When pieces are sent by express, expressage is paid by buyer. When pieces are sent on approval and returned, return expressage is also paid by buyer.)

Proof pieces must be absolutely perfect and show practically no traces of wear. Perfect pieces must be perfect not only in condition, but in color, and traces of wear must be very slight and not injure the piece in any way. All cracks, chips, repairs, marked discolorations or scratches must be mentioned.

Lack of room will often prevent us from giving a complete list of pieces for sale in this Magazine. A complete and revised list will be found in our special publication "Old China," which will be issued at the end of every month, four or five days after the issue of KERAMIC STUDIO. Although "Old China" will be practically a reprint of Collector articles in KERAMIC STUDIO, notices, advertisements and occasionally articles will appear in it, for which we have no room in KERAMIC STUDIO. To subscribers of KERAMIC STUDIO who wish to receive "Old China," we will make the special following club offer:

One year subscription to KERAMIC STUDIO and "Old China" \$4.00 (or 50 cents less than regular prices of both Magazines.)

DARK BLUE STAFFORDSHIRE

Landing of Lafayette platter, 10½-inch, perfect, fine clear print,	\$45.00
Coat of Arms of Rhode Island, 9-inch plate, perfect	32.00
Capitol at Washington (Stevenson, vine leaf), perfect but very slight discoloration in center, 10-inch plate,	32.00
Cadmus, 10-inch soup plate, perfect, very fine	20.00
Boston Octagon Church, 10-inch soup, perfect,	18.00
Another, short crack on edge, hardly shows, fine glaze,	12.00
Six City Hall N. Y., 10-inch plates (Ridgway), perfect, for lot of six,	63.00
Chateau of La Grange, 10-inch plate, perfect,	18.00
East View of La Grange, 9½-inch plate, perfect.	16.00
B. & O. R. R., 9-inch plate (inclined), perfect,	18.00
Another, 10-inch (level), traces of wear,	15.00
Another, 10-inch soup, perfect	15.00
Boston Hospital, 9½-inch plate, vine leaf, white edge	16.00
Escape of the Mouse (Wilkie), 10-inch plate, perfect,	18.00
Another, repaired, but good color, good decorative specimen,	8.00
Valentine (Wilkie), 10-inch plate, perfect,	13.00
Boston State House, chaise in foreground, 10-inch plate, slight crack on edge, hardly shows,	16.00
Pine Orchard House, 9½-inch soup plate, slight crack on edge, hardly shows,	15.00
McDonough's Victory, 9½-inch plate, perfect,	15.00
Another, 7½-inch, proof,	7.00
Water Works, Philadelphia, chaise in foreground, medium blue, 9-inch soup plate,	12.50
States platter, 10-inch, one inch crack on border,	12.50
States, 10-inch soup plate, proof,	12.00
Another, flat, repaired, good decorative specimen,	6.50
City of Albany, 10-inch plate (Wood), crack and slight discoloration,	12.50
Fairmount Park, Philadelphia, 10-inch plate, perfect,	10.00
Trenton Falls, 7½-inch plate, perfect,	11.00
Quebec, 9-inch soup plate, perfect,	10.00
English Hunting Scene, 10-inch, perfect, rich blue,	5.00
St. Catherine's Hill near Guilford, 10-inch soup plate, perfect,	5.00
Yorkminster Abbey, 10-inch soup plate, crack on edge, shows little,	3.50
Cup and saucer, fruit and flowers, perfect,	2.00
Soup tureen, 15-inch wide, flowers, perfect, fine piece	12.00
Medium size pitcher, shell design, fine,	5.00

LIGHT COLOR STAFFORDSHIRE

Anti-Slavery, 8-inch plate, perfect,	14.00
Hartford, Conn., 10½-inch pink plate, perfect,	12.00
Six pink plates, Bethlehem, 7-inch, perfect, for lot,	12.00
Fort Montgomery, Hudson River, 5-inch black and white plate, perfect,	8.00
West Point, Hudson River, 8-inch black and white plate, perfect,	4.50
Richard Jordan, 7-inch pink plate, perfect,	6.00
Caledonia, 10½-inch pink soup plate, perfect,	2.00

LUSTRES

In *Old China* Magazine, will be found a list of lustre pitchers and mugs, from \$2 up. We will send to subscribers who apply for it a good lot of these pitchers for selection, pieces not wanted being returned at subscriber's expense.

MISCELLANEOUS

Lowestoft tea set, single flower decoration, teapot, sugar bowl, creamer, 2 cups and saucers, good condition,	\$26.00
Three Lowestoft sugar bowls, flowers, slight cracks, \$2.75 to	4.00
Lowestoft plate, 9-inch, red and gold decoration, very fine,	3.00
Lowestoft, 8-inch plate, and cup and saucer, single flower, black,	3.50
Twelve Apostle pitcher (Chas. Meigh) date 1842, small repair on edge, rare and fine,	18.00
New Hall porcelain tea pot, marked, flowers in brilliant colors, spout restored,	6.00

(See complete list in *Old China*.)



ORIENTAL "LOWESTOFT." Boston Museum of Fine Arts.

LOWESTOFT

Edwin Atlee Barber

AMONG the best china of our grandmothers the so-called "Lowestoft" ware figured most extensively. In the early part of the nineteenth century there was scarcely a well-to-do household throughout the New England, Middle and Southern States which could not boast of a table service or at least a few pieces of this ware. In such large quantities was it imported into this country that at the present day the supply which is constantly coming to light seems inexhaustible, yet while often beautiful in form and decoration it rarely commands a high price among collectors.

It has been a much disputed question among ceramists whether what is commonly known as "Lowestoft" china was produced in the town of that name at the easternmost point of England, or in the Orient. Prominent students are found supporting each side of the question. Others claim that the ware was made in China and sent to England to be decorated.

As found on this side of the Atlantic, "Lowestoft" ware may be divided roughly into three classes, all different in the character of the decorations, yet possessing certain features in common:

1st. That which is embellished with dark blue enameled bands, flowers, vases and other designs, in combination with gold dots, stars and tracery.

2d. That having polychrome decorations of red flowers and green leaves, usually small in size, with waving lines of red or brown closely running dots around the borders.

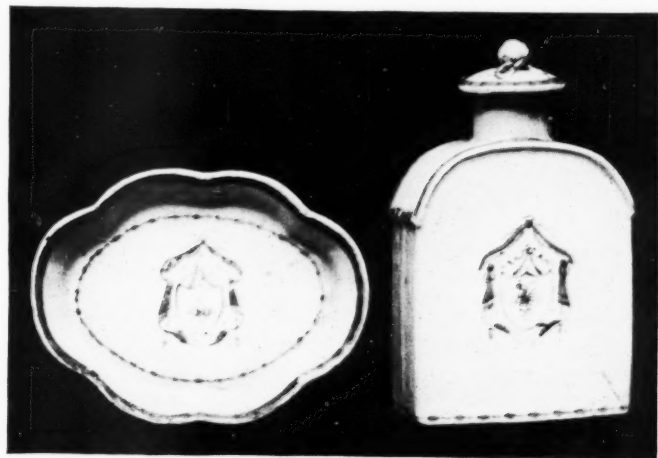
3d. That with brown monochrome devices, in which coats-of-arms, crests and armorial bearings figure conspicuously. In all of these varieties the body of the ware is similar,—a coarse, hard paste, extremely brittle and usually quite rough on the under sides. Occasionally we find pieces combining the characteristics of two or more of these varieties, such as a recently seen punch bowl with blue and gold trimmings, and a medallion on one side in various colors, representing the Arms of New York State.

In attempting to decide which theory of origin is correct, American collectors are hampered at the outset by the lack of fully identified examples of true Lowestoft porcelain. We have no means in this country of comparing the ware found here with authenticated pieces of English origin. Among

the examples which are accessible to us we cannot discover any indications of two distinct origins, and it is therefore reasonably safe to assume that all of this ware which has found its way to America is from the same general source, be it England or China. In view of the fact that fully identified pieces are so rare in English collections it would seem improbable that the immense quantities of this ware found in this country could be of English manufacture. We cannot suppose that the American market should have been selected by the small English factory as a dumping ground for the great bulk of its products. Indeed, if one-tenth of the ware which is known here as "Lowestoft" could have been made at the English factory, that establishment must have been the largest of its kind in all of Europe.

First let us consider the subject of paste or body. No one will dispute the assertion that ordinary Chinese porcelain presents similar characteristics to what we call "Lowestoft." In fact the two are identical in all points, save the one of decoration. No English porcelain is known, be it Lowestoft, Plymouth or Bristol, that possesses the same peculiarities,—the distinctive, greenish or bluish tinge, the extreme brittleness, the pitted appearance of the glaze and the uneven surface of the paste.

The second point to be considered is the character of the forms of "Lowestoft" vessels. For a century and a half or more the helmet cream pitcher and the twisted and floriated handles of sugar bowls and tea pots, the jar shaped vases and square, flat tea caddies have been conspicuous among Oriental wares. These shapes first appeared in the blue Canton china and were exactly reproduced later in the monochrome and polychrome-painted wares. We search in vain among them all for English models.



ORIENTAL "LOWESTOFT" BLUE AND GOLD DECORATION.
Pennsylvania Museum, Philadelphia.

As an illustration of the first described class of "Lowestoft" ware, we here show two pieces, a small tray and tea caddy in the Pennsylvania Museum, Philadelphia. The decorations are entirely in blue, relieved by gold stars and dots. It is what is commonly known as "Lowestoft" porcelain, yet beside it in the same case are some pieces of identical form and paste which are unquestionably of Chinese origin.

The second class is represented by a little group of "Lowestoft" which may be seen in the Boston Museum of Fine Arts. The saucer to the left of the group and the cup are of similar character to the two pieces already shown, with identical decorative designs. The toddy jug, teapot and

plate are decorated in various colors and are unquestionably of Eastern manufacture.



ORIENTAL "LOWESTOFT." MONOCHROME DECORATION.
From private collection in Milford, Pa.

Illustrating the third class is a portion of a table service, consisting of helmet creamer, cup and saucer, teapot and sugar bowl, embellished with a design of the American Eagle and thirteen stars, and the characteristic dotted border lines. These pieces are decorated in brown and gold and evidently form part of an order executed in China for an American purchaser.

One of the most striking forms of "Lowestoft" vases is shown in the accompanying cut. These were usually made in pairs and placed at each side of the mantel, but it is seldom that they are found with the cover intact. The decorations were generally in colors and gold, though occasionally in brown.



ORIENTAL "LOWESTOFT." POLYCHROME DECORATION.
By courtesy of N. Metzger, New York.

A most interesting piece of so-called "Lowestoft" porcelain is to be seen in the Bloomfield Moore collection of the Pennsylvania Museum, Philadelphia. It is an enormous punch bowl, 21 inches in diameter, with exterior decorations in various colors. In the interior are carefully lettered documents in the Swedish language, closely imitating printing.

This was supposed to be of Swedish origin, but a careful examination shows it to be of identical body and workmanship with the "Lowestoft" china of our collections. It was executed in China for a Swedish purchaser, just as orders were filled there for American patrons.



CHINESE "LOWESTOFT" TODDY JUG.

Another interesting piece, of Chinese origin, a variety of ware sometimes classed with "Lowestoft," is a toddy jug bearing the portrait of Washington, evidently copied from the Stuart likeness. It is painted in black or dark brown, surrounded by a gold band. The handle and knob of the cover are of the typical Chinese form. This piece is owned by a Newport collector.

It is generally believed by collectors that the real Lowestoft ware was of a hard porcelain body, yet I have examined all the authorities within reach and do not find that any one

of them makes such an assertion. It is conceded by most writers that the earlier products of the English factory, from about 1756 to 1762, were of a pottery body, with blue decorations, somewhat resembling delft ware. From the latter date to the close of the factory in 1803-'04, a better class of ware was gradually introduced, but, according to several authors, this could be readily distinguished from the Oriental ware, which other authorities believe to have been decorated there. Mr. Llewellynn Jewitt, than whom there is no higher authority, in his *Ceramic Art in Great Britain* states that "The collector will be able to distinguish immediately between the examples painted at Lowestoft on Oriental body and those which were potted and painted there." It is extremely doubtful if any true hard porcelain was ever fabricated at the English factory. On the contrary many examples of soft body have been found that have been fully identified as English Lowestoft. How the hard porcelain fallacy should have ever gained such a foothold among collectors is one of those mysteries which cannot be explained.

We have not sufficient facilities in this country to determine satisfactorily whether any of the Oriental ware with European decorations, if such was ever painted at Lowestoft, can be found among our material in this country. With this question we have nothing to do. It is at least highly probable that no such pieces are to be found in American collections. Certainly no examples have yet been identified.

It is not deemed necessary here to quote from the various conflicting authorities, on both sides. Those who take the ground that the ware generally known as "Lowestoft" is simply a variety of Chinese porcelain of a peculiar style and character, have the consensus of opinion in their favor. It is difficult to understand how the "Lowestoft" hallucination originated in this country. There is certainly not the slightest basis for believing that any of the Oriental products which are so common here could have been brought from England. Neither have we any proof whatever that the Chinese ware was ever painted in the English town. A prominent English writer, Mr. Owen, in his *Two Centuries of Ceramic Art in Bristol*, says, "There cannot be any doubt that hard porcelain, vitrified and translucent, was never manufactured from the raw materials, native kaolin and petunse, at any other locality in England than Plymouth and Bristol. The tradition that such ware was made at Lowestoft in 1775 * * *



ORIENTAL "LOWESTOFT." Bloomfield Moore Collection, Pennsylvania Museum, Philadelphia.

rests upon evidence too slight to be worthy of argument. The East India Company imported into England large quantities of porcelain for sale * * * This particular ware, which is very plentiful even at the present day, and which has of late acquired the reputation of having been made at Lowestoft, was simply, in form and ornamentation, a reproduction by the Chinese of English earthen-ware models. The Chinese do not use saucers, butter boats and numbers of other articles after the European fashion, and the agents in China were compelled to furnish a model for every piece of ware ordered. These models the Asiatic workmen have copied only too faithfully. The ill-drawn roses, the coarsely painted baskets of flowers, the rude borders of lines and dots, are literally copied from the inartistic painting on the English earthenware of by-gone days. There is a tradition that Oriental ware was imported in the white state, to be painted in England. Before giving belief to this speculation, it will be necessary to consider how singular, nay, how impossible, a circumstance it is, that if this unpainted china was imported in quantities sufficient to constitute a trade, none of it should have escaped into private custody free from that miserable defacement which has been mis-called decoration."

It may be interesting to know what Mr. M. L. Solon, the great *pâte-sur-pâte* artist, and one of the highest authorities on old English wares, has to say about the scarcity of true Lowestoft ware in England. In a recent letter he writes me:

"With respect to your inquiries concerning the real Lowestoft ware I have not much to say beside what every one knows about it. A genuine specimen is, at least, very difficult to find, if not impossible to identify. The so-called 'Lowestoft' ware, made in China for the foreign markets, is altogether out of the question—the point has been settled long ago. A few pieces are in existence, to which an unquestionable pedigree gives a certificate of origin. In all cases we observe that the style of decoration is always an

imitation of that adopted in other English factories. I have seen a few undoubted examples painted in blue under glaze which could be mistaken for common Worcester or Caughley. You may understand that, as the Lowestoft ware never bore any mark, it is next to impossible to discover a genuine specimen. In short, a real Lowestoft piece is the *rara avis* for an English collector, and many a one would be prepared to give a very high price for it if it could be found."

The late Sir A. W. Franks, a noted collector and authority on ceramic subjects, stated that "There can be no doubt that there was a considerable manufactory of porcelain at Lowestoft, but this was of the usual English soft paste. The evidence of hard paste having been made there is of the most slender kind."

The question naturally arises, is there any genuine Lowestoft china to be found in the United States. So far as any positively identified pieces are concerned it may be said that not a single one is known. There are, however, a few examples which are confidently believed to be of Lowestoft origin, but these may be counted on the fingers of one hand. Of the thousands of pieces of so-called Lowestoft that I have examined, only two could possibly have been of English manufacture. One of these is a tea pot of lozenge form and English shape, bearing the characteristic "Lowestoft" decorations,—tiny flowers and roses in colors, with waving lines of minute dots around the top and cover. The handle of this piece is of the usual plain design seen on English ware. The form of the piece is unquestionably English, and the paste is entirely different from the Oriental, possessing a pinkish white cast instead of the greenish or bluish tint of the Chinese ware. Furthermore the body is the soft bone china of the English factories, and there would seem to be no reasonable room for doubt that this piece was produced at the Lowestoft factory.

The second example to which I have referred is a small cream pitcher with the same characteristic decoration and



SUPPOSED TRUE LOWESTOFT. Boston Museum of Fine Arts.

unquestionably English in shape, entirely different from any of the Oriental forms, the body being a pure white, bone china. The first of these pieces may be seen in the Field Columbian Museum, Chicago, while the second is in a private collection in Pennsylvania.



SUPPOSED LOWESTOFT TEA POT. Field Columbian Museum, Chicago.

Gen. Charles G. Loring, Director of the Boston Museum of Fine Arts, informs me that there are three examples of supposed genuine Lowestoft ware in their collections. Quoting from his remarks on this subject, "You ask what is my authority for believing that the three objects are Lowestoft ware. Take the cup and saucer. In the first place the ware is evidently English. It is porcelain, soft paste, thick glaze, of purer white than the Chinese, border decoration not native to the East, and in the centre the red roses mentioned by Lewellyn Jewitt (the best authority that I know of in regard to Lowestoft). Unquestionably not Oriental, but English; whether from Lowestoft is another question; they were given by an American gentleman living in the Isle of Wight, a collector of, and an expert in, old English ware, as pieces of accepted Lowestoft.

"The cream jug is from another source, also from an expert. Roses similar, diaper border, distinctly not Oriental.

"Another wholly independent confirmation comes from this: One of our officers in London at a bric-a-brac shop, seeing a small fragment of ware, asked the dealer if he had a whole piece. His reply was, 'No, if I had it would be almost priceless; that is true Lowestoft.' The paste of this is similar and the decoration almost identical with that of the cream jug.

"This question of Lowestoft interested me twenty-five years ago when I was first arranging the Museum. I then found that all the so-called specimens we had of that ware were Oriental,—unquestionably Chinese. It led me to investigate and I found that every old cupboard in Salem was full of it. Salem was in old days the headquarters of the trade with China, and every sea captain and every consignee brought home full dinner or tea sets marked with his initials and often with armorial bearings. While these and much of the decoration were copied from drawings sent out from here, there were always little points that betrayed the Oriental hand, irrespective of the ware, which was unquestionably Chinese."

In view of the evidence presented above, it is safe to assume that there is very little true Lowestoft ware to be found in America. The few pieces which are believed to be

such are still in doubt, but they may turn out to be the exceptions which prove the rule. If true Lowestoft is so rare in England it follows that it must be still less common in this country. The Lowestoft factory was an obscure and insignificant establishment and could not have produced any great quantity of ware, of which little could have found its way to this country from the farthest point in England.

Many years of study and investigation have convinced me of the following facts. In the first place no pieces of *Oriental shapes* found in this country could possibly have been made in England. We may with confidence attribute every helmet-shaped cream pitcher, every flattened and arched tea caddy, every tea pot and sugar bowl with twisted handles which predominate, to a Chinese potter. In the second place we may safely assume that every example of hard, brittle porcelain of this type which may fall into our hands is purely Oriental in origin. All such pieces must be discarded by the searcher for English Lowestoft china. It is highly probable that the latter exists here, but who is to decide the question of authenticity in the absence of any factory marks? Who can distinguish the paste of Lowestoft porcelain from the bodies of similar wares produced at other English factories, whose shapes and decorations were so closely copied? The ceramic student, however, may be sure of two things: First, that if any true Lowestoft exists on this side of the Atlantic, it must be looked for among the pieces of *English shape*, and, secondly, that it will be more likely to be found among the *pure white* or *creamy* porcelain so characteristic of the English factories, which is entirely different from the cold, bluish, vitreous ware that comes only from the East. The collector who finds a piece which possesses these requirements, provided it bears the characteristic decorations of true Lowestoft,—the tiny groups of flowers with roses of larger size; the scalloped lines composed of tiny dots or finely diapered borders,—will have the satisfaction of knowing that he at least possesses an interesting bit of old English ware, more nearly akin to his desideratum than any of the Oriental "Lowestoft" offered by dealers. Among such pieces it is probable that, when an opportunity comes for comparison with identified examples, a few at least will prove, by further elimination, to be undoubted specimens of true *Lowestoft*.

The peculiarities of decoration in this Oriental ware which masquerades under the name,—characteristics which, by accident rather than design, are suggestive of the Lowestoft style,—render it so different from the average Chinese productions that it will probably continue to be known by a distinctive term. I would suggest for it the name of *False Lowestoft*.

We call the attention of collectors to a letter from Mr. Frank Falkner, Manchester, England, published on page 131.

A large collection of ancient pottery from tombs of the Incas, in Peru, will be sold in London next Autumn. It was made by Sir Spenser St. John while acting as British Minister in Peru, and contains many bird, beast, and fruit pieces placed in the graves with the mummies for their use or enjoyment during the march to the better world. One represents a panther suckling her cubs. Another consists of a three-faced figure which will please those who are forever discovering Buddhist or East Asian analogies in relics found in Central and South America. There are human heads and figures used as cups, and other bits of pottery for which no explanation has yet been found. The collection numbers 400 pieces.

LEAGUE NOTES

"The object of the National League of Mineral Painters is to associate and centralize the members of the various and widely scattered clubs of mineral artists throughout the United States, and thereby promote inter-communication in order that comparison of method may tend to the improvement of the art of mineral painting, and lead to the gradual development of a National School of Mineral Painting."

The question is frequently asked by both individual and club members, "Of what benefit is the League to me?" This query is usually followed by the explanation that this particular individual has not time to follow a prescribed course of study and is not interested to exhibit work. These two points touch lines upon which much time and effort have been expended, and through which the League has sought to be helpful to its members.

Well directed, systematic study means advancement. Exhibitions at intervals are a means of measuring advancement, and even those who do not care to exhibit are glad to see a League exhibit. The more largely representative these exhibitions the greater the pleasure.

There are doubtless a considerable number of members of the League who are prominent teachers and whose time is of such value that if only a thought of what this organization can "do for me" actuated them, they would withdraw at once. Many loyal members are members because of a love for this art and its advancement. The "benefit to me" is one reason for membership, and the privilege of being a benefit to others is another reason for membership. The ceramists of our country are divided into two general classes, those who are of necessity primarily interested from a wage earning point of view, and those interested because of a love of this beautiful art. The latter class can but be glad to lend their encouragement to the former by membership as active as is consistent with other duties. It can but be a pleasant privilege to combine in one effort assistance in the advancement of ceramics and assistance to artists who depend upon this art for their income.

The League, through the close alliance in feeling and purpose of its widespread members, can accomplish by united effort what would be impossible of accomplishment by a few people, however deep their interest. We are banded together that we may accomplish a purpose set forth in the above quotation from our constitution.

MRS. VANCE PHILLIPS, President.

IN THE STUDIOS

Miss Pearl W. Phelps has returned from Paris, where she has been painting miniatures with Mme. Richard, and will now assume charge of the art department of Holbrook Normal College, Fountain City, Tenn.

Mrs. Vance Phillips will resume classes in New York October 1st, after a season of remarkable success in the Ceramic School at Chautauqua. At one time five teachers were kept constantly busy—Mrs. Safford, Misses Mason and Mrs. Culp.

Mr. Marshal Fry will receive pupils the 1st of October after a few weeks' sketching at Shinnecock. The School of Ceramics at Alfred, N. Y., at which he was instructor, met with great success, there being many more pupils than was expected for the first season.

The Misses Mason are in their studio and have resumed classes.

Mr. A. B. Cobden of Philadelphia, has reopened his Ceramic Art School for the winter.

Pupils seem to be starting in early this year, and the teachers look forward to a busy season.

Mrs. Helen M. Clark of Chicago, has been studying the making of pottery at the school in Alfred, and will receive her pupils the 1st of October at her studio in the Auditorium tower.

Mr. Franz Bischoff has had classes in Buffalo during the Pan-American Exposition.

Mr. F. B. Aulich received pupils in Pittsburg during the summer months, but will return to Chicago in October.

We are in receipt of Miss Wynne's new fall catalogue of china for decoration, to which have been added many new and good things.

CLUB NOTES

Misses Peck, Topping and Middleton of the Atlan Club have been in New York studying and sketching the rare porcelains at the Metropolitan Museum.

The New York Society of Ceramic Arts held its first meeting of the season as usual at the Waldorf-Astoria, and will give an exhibition the first or second week of December.

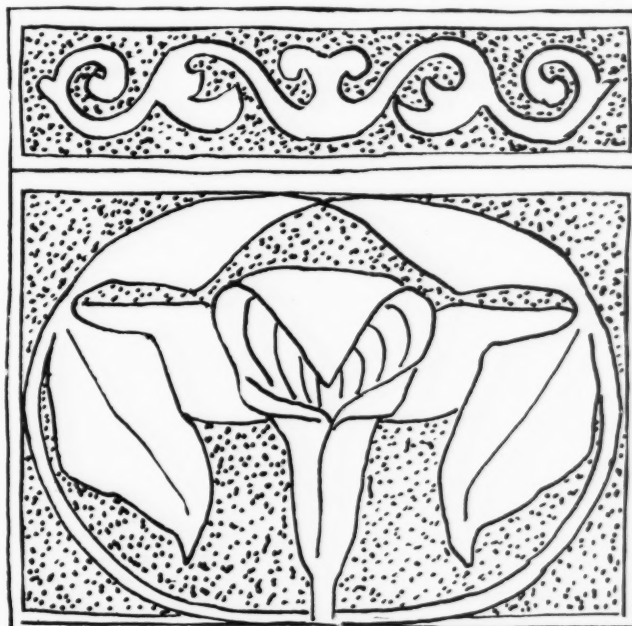
PYROGRAPHY

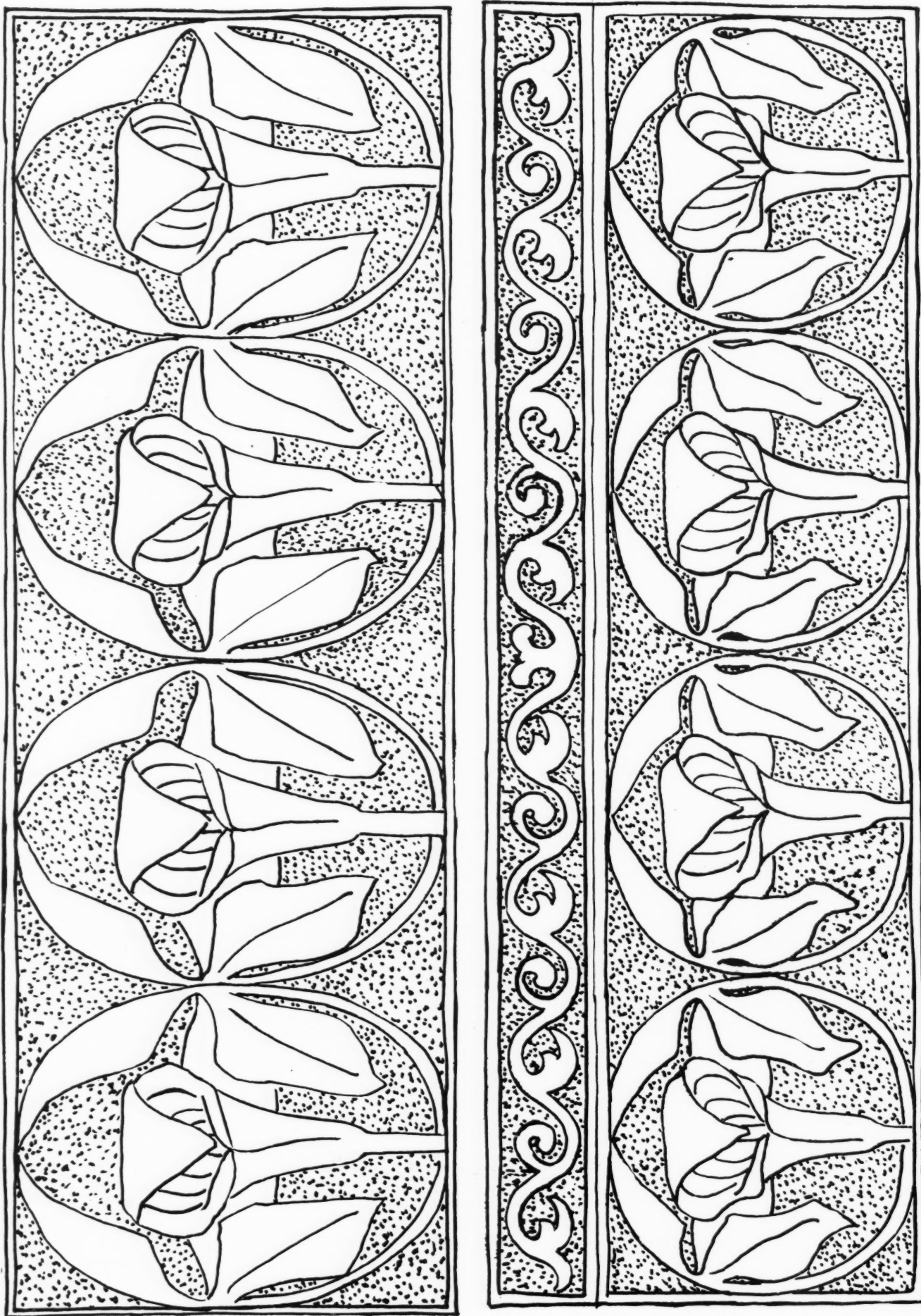
All designs for Pyrography should be sent to Miss K. Livermore, 1010 Chapel St., New Haven, Ct., who will have charge of this department and will answer inquiries in the Magazine.

JACK IN THE PULPIT DESIGN FOR BOX

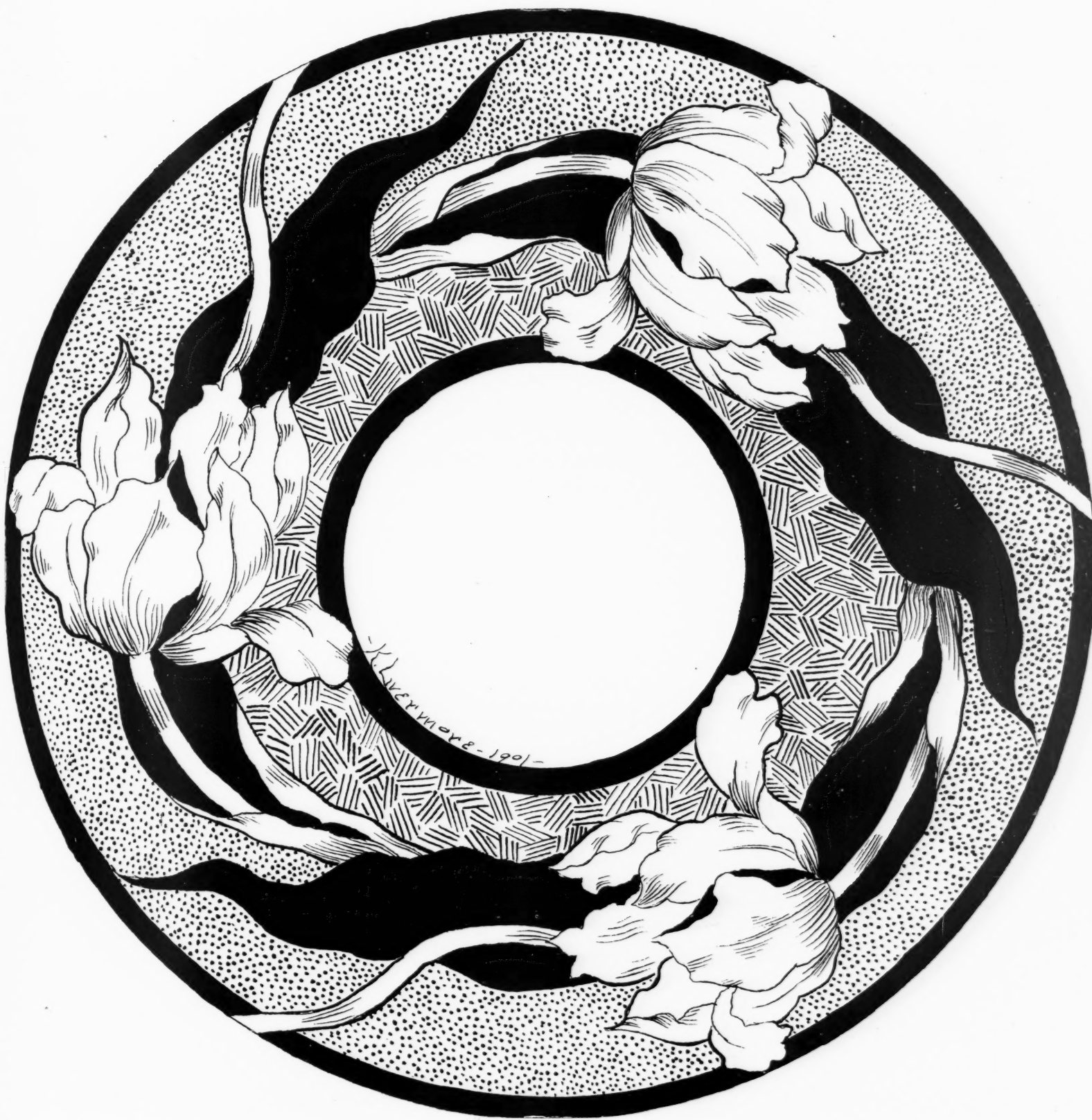
Janet Pulsifer

BURN the outline of flowers and leaves as well as the dark lines in the flowers and veins in the leaves with a firm dark line. The background should be burned lightly with the flat side of the point. Tint the flowers and leaves with a warm green, not too dark, trying as much as possible in the burning and color to represent the natural colors of the flowers. Finish with a wax polish.





JACK IN THE PULPIT DESIGN FOR BOX—JANET PULSIFER



TULIP FRAME—KATHERIN LIVERMORE

BURN outlines and shade slightly, use either the combination of stippling and cross-hatching for background or carry it out in one style only.

Color flowers a dull red, stems and turned over portion of leaves a yellow green, leaves a grey green; wax and polish.

"President Loubet will present to the Czarina as a souvenir of her visit to France a magnificent Sevres table service of thirty pieces, the decorations representing dancing girls."



A large number of face urns have been found in excavating prehistoric tombs near Dantzic, in Eastern Prussia. Three are more perfect than those found by Schliemann in the Troad. They have fairly well-shaped ears on the sides, well-molded noses with the nostrils formed, mouths, prominent eyebrows, and large, oblong eyes. The type, if a type there be, is Asiatic rather than European. The belly of each urn has decorations of spears and other weapons.

OUR CLAYWORKING INDUSTRIES

AN extensive report will shortly be issued by the Geographical Survey containing statistics of the clayworking industries of the United States in 1899 and 1900. The figures show great activity in all branches of this industry, every one making large increases in 1899 over 1898 and in 1900 over 1899. The clayworking industry, the report predicts, is unquestionably destined to enjoy a much wider field of usefulness, especially in view of the rapid destruction of the forests of the United States, which will necessitate a greater use of clay products as structural materials.—*New York Times*.



MUSHROOM DESIGN (No. 5)—S. EVANNAH PRICE

PROCEED with the background and ferns as in No. 1. For the large ragged mushroom, use a very thin wash of Ivory Yellow for the lightest parts, with a touch of Yellow Brown at the tip end of the cap. The faint shadows on the little scales are rose, also the inside of the gills back of the stem.

For markings and shading of stem, use Violet No. 2 and Primrose Yellow (equal parts). The little rootlets are yellow brown and sepia. The small spotted mushrooms are cream white (Ivory Yellow) spotted with green (Apple Green and Lemon Yellow.) Treat the cluster at the opposite side of the plate as in No. 1.

ANSWERS TO CORRESPONDENTS.

This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.

Mrs. M. G. C.—For dusting background of "Toad stool" use same colors used in painting in first fire. You will have to get the unpainted cabinet from a manufacturer of furniture. The gilt lacquer you can procure from any of our advertisers who keep materials for painting.

Mrs. R. H. S.—Of course underglaze tiling for your fire places would be the best as fine color effects can be produced with little or no design, but as that is impracticable for you we would suggest as simple a design as possible, a conventional one, in rather neutral tones, but harmonizing with wall decoration of room. In this number you will find some designs by pupils of the Art Institute of Chicago which will offer suggestions as to treatment of tiles in flat colors with or without outlines. You can get the tiles from any of our advertisers of china. Blue and white tiles are very effective, or if your studio is in green, a combination of dull green, warm or gold grey and a violet blue would be interesting. Read suggestions of color scheme in article on Poppies. We do not know the prices of tiles,—it depends upon size, shape and quality of tiles. The dealers will give you all information of that kind.

Mrs. P. F. N.—To mix your powder gold make a medium of equal parts lavender oil, balsam copaiba, and oil of tar with 25 drops of oil of cloves to an ounce of the mixture. If this makes a too open medium to keep on a glass slab omit the clove oil.

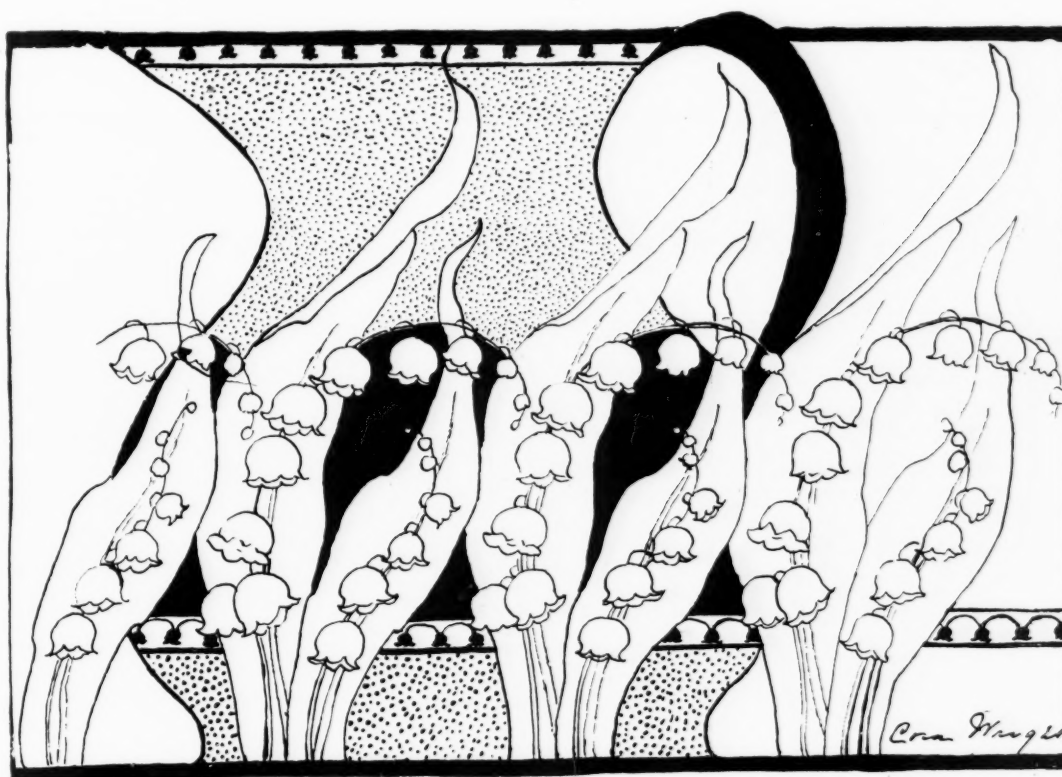
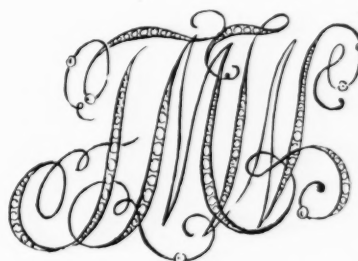
Mrs. C. T. G.—Our editorial will give you the desired suggestions for working up small novelties for Christmas sales.

Mrs. E. W.—Your little plate design had a dainty general effect but the details of the design itself have hardly enough character. The scrolls are rather meaningless as well as the little dots and dashes at top. Anything that suggests Rococo is rather out of date. The two little flowers sprouting from inner line are rather set,—two is an awkward number. We will make a design on the same general plan and publish in a later number, so you can see what we mean when we say your general plan is good, but hardly enough originality or technique in execution. However it shows taste in arrangement, and we think you ought to feel encouraged to keep on. Study the arti-

cles on designing from flowers which appear in KERAMIC STUDIO from time to time; the first ones beginning October, 1900, will be most useful at the start.

RAISED PASTE

FOR the benefit of those who have not read our numerous articles on raised paste, we will repeat the simple formula. Use Hancock's paste for raised gold. Add to this enough Dresden Thick Oil (Fat Oil of Turpentine may be used if it is not too thick) to make the powder a trifle darker, but not enough to make it soft or in a paste. Then thin with lavender oil, rubbing the mixture until it is of a creamy consistency and will remain as it is placed either with a brush or pen.



LILY OF VALLEY PITCHER—CORA WRIGHT

DOTTED portion, Yellow Lustre; black portion, Yellow Gold; leaves Green Gold, with flowers in White Enamel; Brown Lustre; narrow bands at top and bottom, Yellow Gold; stems, Gold. Outline all with Black. Brown; background of tiny borders, White with design in

Miss Emily C. Adams

... Miniatures ...

Portraits and Figures on Porcelain and Ivory.
Decorative Work in both Mineral Painting and Water Color
Studios, 745 Third Ave., Lansingburgh, N. Y.,
and at the Emma Willard Art School, Troy, N. Y.

Mrs. Adelaide Alsop-Robineau

... MINIATURES ...

Decorative Work of All Kinds. Figure Painting on Ivory
and Porcelain.
ORIGINAL DESIGNS.
185 Holland Street, "Ceramic Studio," Syracuse, N. Y.

E. Aulich

China Decoration and Flower Painting
in Water Colors.

Portraits on China and Ivory a Specialty

GLASS GLOBE PAINTING TAUGHT.

Lessons given in all branches, under the personal supervision of MR. AULICH.

152 West Twenty-third Street, - - NEW YORK.

Maud Crigler-Anderson*Pyrography and Leather Staining*

Combined with Oil Decorations, also Etching on Wood,
Leather, Ivory and Fabrics.

--- SPECIAL ATTENTION TO ORDER WORK ---
Complete outfits, large or small, for leather or wood staining
and illuminating, with instructions. Special Designs for
sale or to order. Studios for rent, with instructions. Supplies,
stains, gold and silver, leather, wood, &c. Send for lists.
Studio: Cor. Washington and Lincoln Sts, Saybrook., Ill.

Mrs. K. E. Cherry

Studio, 213 Vista Block, Grand and Franklin Ave.,
St. Louis, Mo.

*Lessons in China Painting.***Mrs. S. V. Culp**

Will return from New York the 15th of October
and reopen a Studio at Rooms 35 & 36 Union
Square Building, Stockton and Geary Streets,
San Francisco, Cal.

Classes in Water Color and China Painting

APPLIED ARTS—MRS. R. V. BATEMAN.

Miss Mabel C. Dibble*Classes in China Painting and Water Colors.*

TUESDAYS, THURSDAYS, SATURDAYS.

Conventional Work a Specialty. Original Designs in Water
Colors for sale. Special attention given to all order work.
INSTRUCTIONS BY MAIL.

Studio: 806 Marshall Field Building, Chicago.

Designs of California

Wild Flowers, Ferns and Sea Weed a Specialty, for
China, Pyrography, Wood Carving, &c.

Full size working designs, colored, single \$1.00; set of 6, \$5.00
Sample copy, 50c. Address:

EDNA GAMBLE,

428 Avenue 21. LOS ANGELES, CAL.

Marshal Fry*Classes in Decorative Painting on Porcelain.*

The New York Classes will re-open October 1st.
Terms on application.

Circulars upon application.

Studio: 36 West Twenty-Fourth Street, - New York.

The F. E. Hall Art School

36 East 23d Street, . . . NEW YORK.

Tenth season; commodious studios. China Painting
in all branches. Oils and Water Colors. The popular
Hall Ceramic Colors, 10 cents per vial. Hall Kilns;
White China and Art Materials for sale.

—CHINA FIRED DAILY—

Miss Jennie Hanson

Studio: 58 Prince Street, NEW HAVEN, CONN.

All Branches of China Painting Taught.

Original Water Color Studies to Rent.

PYROGRAPHY.

Teachers' Directory.**California****LOS ANGELES.**

Edna Gamble, 428 Avenue 21.

SAN FRANCISCO.

Mrs. S. V. Culp, 35 & 36 Union Square Bldg., Stockton and Geary Streets.

Mrs. M. E. Perley, 209a Post St. **Colorado.****DENVER.**

Miss Ida C. Failing, 1041 South Fifteenth Street.

CRIPPLE CREEK.

Mrs. C. W. Searles, 509 Colorado Avenue.

Connecticut.**NEW HAVEN.**

Miss Jennie Hanson, 58 Prince St. Katherin Livermore, Box 476.

NORWICH.

Mrs. F. A. Roath, 37 Otis Street.

District of Columbia.**WASHINGTON.**

Prof. Sherratt, 608 13th St., N. W.

Illinois.**CHICAGO.**

Mr. F. B. Aulich, 1104 Auditorium. Miss Mabel C. Dibble, 806 Marshall Field Bldg.

Anna Armstrong Green, 1101 Auditorium Tower.

Mrs. Teana McLennan-Hinman, 1100 Auditorium Bldg.

Prof. Franz J. Schwarz, room 840 Fine Arts Building.

Miss Jeanne M. Stewart, 845 Marshall Field Bldg.

SAYBROOK.

Maud Crigler-Anderson.

Indiana.**INDIANAPOLIS.**

Mrs. W. S. Day, 316 N. California Street.

Massachusetts.**HINGHAM.**

Mrs. Eva Macomber.

BOSTON.

Mr. Sidney T. Callowhill, 100 Boylston St., Colonial Bldg. Room 929.

Miss E. A. Fairbanks, 15 Wellington Street.

Mrs. H. E. Hersam, 372 Boylston St., 20 Hersam St., Stoneham, Mass.

Miss Joy's Studio, 3 Park Street.

Miss E. E. Page, 2 Park Square.

CAMBRIDGE.

Alice B. Holbrook, 116 Chestnut St.

WESTFIELD.

Miss B. Maie Weaver, Highlands.

Michigan.**DETROIT.**

Miss Mariam L. Candler, 6 West Adams Avenue.

Missouri.**ST. LOUIS.**

Mrs. K. E. Cherry, 213 Vista Block. Miss Emma Moreau, 3561 Olive St.

Minnesota.**MINNEAPOLIS.**

Mrs. Henrietta Barclay Paist, 207 E. Grant Street.

New York.**BROOKLYN.**Miss Emily F. Peacock, 58 S. 9th St **BUFFALO.**

Mrs. Filkins, 609 Main Street.

Mrs. A. H. Heaslip, 534 Main St.

Miss Grace Milsom, 13 Anderson Bldg, 534-536 Main, cor. Huron.

LANSINGBURGH.

Miss Emilie C. Adams, 745 3d Ave.

NEW YORK.

Mr. E. Aulich, Hartford Bldg., 152 West 23d Street.

Mr. Marshal Fry, Jr., 36 West 24th Street.

F. E. Hall, 36 East 23d Street.

Mrs. Anna B. Leonard, 28 E. 23d St.

Miss M. M. Mason, 48 E. 26th St.

Miss E. Mason, 48 E. 26th St.

Mrs. Mary Alley Neal, 1425 B'way.

Osgood Art School, Miss A. H. Osgood, Principal, 12 E. 17th St.

Miss L. B. Overly, Miss E. S. Overly, 114 East 23d Street.

Mrs. Fanny Rowell, 96 Fifth Ave.

Mrs. A. H. Heaslip

... Pyrography or Fire Etching ...

ON WOOD AND LEATHER.

Large assortment of Supplies and Designs.

Anderson Bldg, 534 Main St., cor. Huron, Buffalo, N. Y.
Will be in Buffalo July and August, and return to New York
in September.

Mrs. H. E. Hersam**STUDIOS:**

372 Boylston Street, Boston, Mass.,
20 Hersam Street, Stoneham, Mass.

INSTRUCTION IN

Flower Painting and Conventional Design.

FIRING EVERY DAY.

Miss E. Loujse Jenkins

—CLASSES IN—

... China and Water Color Painting ...

STUDIO: 1377 Forsythe Ave. . . COLUMBUS, OHIO.

Original Studies for Sale or Rent.

Mrs. Thomas A. Johnson*Classes in China Painting and Water Colors.*

58 Boston Block, - - - SEATTLE, Wash.

Miss Joy's Studio

3 PARK STREET, BOSTON MASS.

... China Teacher and Decorator ...

PRIVATE AND CLASS LESSONS.

... Water Color Studies to Rent.

Mrs. Anna B. Leonard

... KERAMIC STUDIO ...

Classes: Tuesdays, Wednesdays, Fridays.

INSTRUCTION BY THE MONTH OR BY THE TERM.

... Exclusive Designs for Table Services ...

Special attention given to Design and Enamels.

POWDER GOLD.

28 East Twenty-third Street, New York.

Katherin Livermore

—INSTRUCTIONS IN—

... China Decoration and Pyrography ...

Leather, Wood, Stains and Outfits for sale.

Special attention given to Designs and Orders.

Studio, Room 14, No. 1010 Chapel St., NEW HAVEN, Ct.
(Opposite Osborne Hall.)

Miss Grace Milsom**KERAMIC STUDIO:**

Room 13, Anderson Bldg, 534-536 Main, cor. Huron Street,
BUFFALO, N. Y.

Specialty "Roses." Summer Classes.

Original Designs in All Branches of Decorative Work.

Miss Emma Moreau

Pupil of School of Fine Arts, Paris

... Instruction in China Painting ...

Figure and Miniature Painting on China and Ivory
a specialty.

CONVENTIONAL WORK—WATER COLORS.

Studio: 3561 Olive Street, - ST. LOUIS, Mo.

Miss Mary Alta Morris

—CLASSES IN—

China Painting and Water Color.

Studio, No. 30, Art School, Y. M. C. A. Bldg.,

Send for Catalogue. COLUMBUS, O.

Mrs. Marv Alley Neal

Has returned from Europe and will resume
her classes in

Water Colors and China Decoration

on September 20th. For particulars apply to her.

STUDIO: The Broadway,
1425 Broadway, NEW YORK CITY